THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2079 *Saturday, Aug.* 9, 1828. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

English Opera House.

THE new Opera of *Tit for Tat* is now performed, at this Theatre, with much more effect than at first; the performers are more at home in their parts, and go on smoothly with the orchestra, which really deserves its full share of the *eclat* attendant upon this excellent adaptation of Mozart's beautiful music. *The Serjeant's Wife*, and *He "Lies like Truth,"* were given in addition, to an excellent house.

Haymarket Theatre.

THE absence of any attempt at novelty here, reduces our duty to a mere recital of what the performances consisted of on the preceeding night; it would be quite a work of supererogation to repeat every day that Miss F. H. Kelly plays admirably in *The Two Friends;* or that Miss Bartolozzi is not so lively or so good a singer as her sister;—the public know these facts as well as we do;—we are, therefore, reduced to our diurnal chronology, and can only inform them that *The Marriage of Figaro, The Two Friends,* and *Spring and Autumn,* were performed, last night, in the usual manner. The Dance, in the Opera, by Mr. St. Albert and Mrs. Bedford, was well executed, and loudly encored.—The house was crowded.

All who are acquainted with the early history of the Italian stage, are aware, that Arlechino is not, in his original conception, a mere worker of marvels with his wooden sword, a jumper into and out of windows, as upon our Theatre, but as his party-coloured jacket implies, a buffoon or clown, whose mouth, far from being eternally closed, as amongst us, is filled, like that of *Touchstone,* with quips, and cranks, and witty devices, very often delivered extempore. It is not easy to guess how he became possessed of his black vizard, which was anciently made in the resemblance of the face of a cat; but it seems that the mask was essential to the performance of the character as will appear from the following theatrical anecdote:—

"An actor, on the Italian stage, permitted at the Foire du St. Germain, in Paris, was renowned for the wild, venturous, and extravagant wit, the brilliant sallies and fortunate repartees, with which he prodigally seasoned the character of the party-coloured jester. Some critics, whose good-will towards a favorite actor was stronger than their judgment, took occasion to remonstrate with the successful performer on the subject of the grotesque vizard. They went willily to their purpose, observing that his classical and attic wit, his delicate vein of humour, his happy turn for dialogue, was rendered burlesque and ludicrous by this unmeaning and bizarre disguise, and that those attributes would become far more impressive, if aided by the spirit of

his eye, and the expression of his natural features. The actor's vanity was easily so far engaged as to induce him to make the experiment. He played Harlequin barefaced, but was considered on all hands as having made a total failure. He had lost the audacity which a sense of incognito bestowed, and with it all the reckless play of raillery which gave vivacity to his original acting. He cursed his advisers, and resumed his grotesque vizard; but, it is said, without ever being able to regain the careless and successful levity which the consciousness of the disguise had formerly bestowed."

The author of the Comedy called 'The Kiss,' sent a copy of the piece as soon as published to a young lady, informing her that he had been wishing many months for the present opportunity of *giving her a* KISS.

Scenery in The Bottle Imp!

Act 1—Scene 1 Venice, with Canal and Gondolas—2. Secret Study of Nicola—3 Splendidly Illuminated Saloon in the Villa of Nicola—4 Sequestered Part of Nicola's Garden—5 Swiss Farm—9 Bed Chamber, and Mysterious Appearance of the Bottle Imp.

Act 2—Scene 1 Saloon—2 Street in Venice—3 Encampment of the Musqueteers in the Venetian Territory—Conrade's Tent—4 Guard Room—5 Encampment—6 Dungeon of the Inquisition—7 Grand Hall of the Inquisition, destroyed by Fire.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town. Now, may I beg the favor—pardon the liberty—never liked to be troublesome—but would you be so kind, from time to time—just for the information of my friends—as to allow your most useful Periodical to become the channel for announcing to them where I may be met with on the several days of the week.

Monday—I will be found seated at the *Diorama*, in the Regent's Park, anxiously admiring the two new Views, the charming Village of Unterseen, and the Cloisters of St. Wandrille—quite bewitching! About two, I pop in to see Mr. Burford's Marine Panorama of the *Battle of Navarino*, Strand—awfully grand—the din of war and conflagration is truly alarming—Britons bulwark—love our navy. On my return, I view his Exhibitions of Rio Janeiro, the City of St. Sebastian, Genoa, &c. Leicester Square.

On Tuesday, about three o'clock, I wander through the various Departments of that elegant Establishment, the Royal Bazaar Exhibition, 73. Oxford Street, and view The Works of Art, and enchanting British Diorama. About 4 I lounge in the extensive Bazaar, Baker Street—wonderful Emporium—crowded with nobility—three new Views, added to the eight Cosmoramas—sweet illusion.

On Wednesday, I shall be found, with my Spectacles off, admiring the truly grand display of the Wonders of Nature—I don't mean the Naturals called Fops; but the *Microscopic* Wonders, exhibited by Mr. Carpenter, the Optician, in Regent Street. Afterwards, I shall look in on Mr. Finn, in the same street, at his *Fancy Glass-working Exhibition*—an ingenious pretty Workshop.

On Thursday, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

On Saturday, after dinner, Mrs. Pry amuses me with neighbouring tattle, while we sip charming Port or Sherry, had from the cheap London and Westminster Wine and Spirit Company, Strand—but I intrude, beg pardon.

Your's, PAUL PRY.

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Theatre Royal, English Opera.

This Evening, (16th time) a new Historical Anecdote, called

THE NOYADES;

Or, Love and Gratitude.

Captain Louvet, } Officers in the Republican Army { Mr J. VINING,
Major Lenigan, } { Mr BENSON HILL

Garnier, } Royalists { Mr BAKER,
Devaux, } { Mr J. BLAND,
Tardiff, } { Mr KEELEY,

Matois, Mr O. SMITH, Gaoler, Mr MINTON, Officer, Mr IRWIN
Carline, (a Vendéan Girl) Miss KELLY,
Marguerite, (her Mother) Mrs BRYAN, Julie, Miss GRAY,
Eugenie, (a Military Heroine) Miss GOWARD.

New Scenery.

Scene 1 Interior of an Auberge in La Vendèe—2 Cottage of Marguerite—3 Field of Battle in La Vendèe—4 Dungeon of L'Entrepot—5 The City of Lantes and part of the River Loire, with the Preparations for the Destruction of the Noyades.

After which, (10th time) a Comic Operetta, called

He "Lies like Truth!"

(SHAKSPEARE.)

The MUSIC composed by Mr. KEARNS.

Sir Charles Manley, Mr BAKER, Mr Truepenny, Mr W. BENNETT,
Rattler, Mr WRENCH, Clincher, Mr BENSON HILL.
Harriet.....Miss GRAY, Priscilla.....Miss GOWARD.

After which, (27th time) an Operatic Romance, in two acts, called

The Bottle-Imp!

The Music by Mr. G. H. Rodwell.

Albert.....(a German Traveller).....Mr WOOD,
Willibald, (his Servant) Mr KEELEY,
Nicola, (a Spaniard) Mr JAMES VINING Waldeck, Mr EVANS,
Conrade, (his Son, an Officer of Musqueeters) Mr BAKER,
Shadrac, (a Jew Pedlar) Mr MINTON, Jomelli, Mr SALTER,
Serjeant, Mr EAST, Inquisitor, Mr IRWIN,
Montonio, Mr J. COOPER, Chamberlain, Mr HEATH
The Bottle Imp, Mr O. SMITH.
Marcelina, (Daughter of Waldeck) Miss CAWSE,
Lucretia.....(a Venetian Lady).....Miss WESTON,
Philippa, (her Attendant) Miss H. CAWSE.

On Monday, The Noyades, Lying made Easy, & The Last Guerrilla.

Theatre Royal, Hay-Market.

This Evening, the Melo-drama of

THE GOLDSMITH.

Count Rosenberg, Mr GALLOT,
The President, Mr DOYNE, Cardillac, MrCOOPER,
Oliver, Mr VINING, Hubert, Mr COOKE,
Bernard, Mr COVENEY, James, Mr COATES.
The Countess, Mrs W. CLIFFORD,
Isabella, Miss M. GLOVER, Margaret, MrsHUMBY.

After which, the Comedy of The

Way to Keep Him.

Sir Bashful Constant, Mr W. FARREN,
Sir Brilliant Fashion.....Mr VINING,
Lovemore, Mr COOPER,
William, Mr JOHNSON, Sideboard, Mr COVENEY,
The Widow Belmour, Miss F. H. KELLY,
Mrs Lovemore, Mrs FAUCIT,
Muslin, Mrs TAYLEURE, Mignionet, Miss CURTIS,
Lady Constant, Miss M. GLOVER,
Furnish, Mrs GALLOT, Maid, Mrs W. JOHNSON.

To conclude with the Musical Entertainment of

MIDAS.

IMMORTALS.....Jupiter, Mr C. MORRIS,
Apollo, Miss BARTOLOZZI,
Pan, Mr W. WEST, Bacchus, Mr REYNOLDSON,
Mercury, Mr COATES, Mars, Mr COOKE,
Cupid, Master GALLOT, Minerva, Miss CURTIS,
Juno, Mrs COVENEY, Venus, Miss C. CARR,
Diana, Mrs W. JOHNSON, Hebe, Miss CLARE.
Graces, Mesdames A. Carr, Gallot, & Adams.

MORTALS.—Midas, Mr W. FARREN,
Damætas, Mr HUCKEL, Sileno, Mr GALLOT,
Mysis, Mrs TAYLEURE,
Nysa, Miss M. GLOVER, Daphne, Mrs WAYLETT.

On Monday, The Beggar's Opera, "Quite Correct," and Midas.